

THE WASHINGTON HERALD

DRAMATIC DEPARTMENT.
William Osborn, Editor.

THE WEEK'S PROGRAMME.

Belasco Roof—Ben Greet Players in "A Midsummer Night's Dream."
Columbia—Columbia Players in "Sunday."
Casino—Vaudeville and Pictures.

The success of the Belasco roof entertainments was almost immediate. Every one is saying now that it is a pity the idea was not thought of sooner. It is certainly most agreeable to sit away up high, under the stars, and be entertained. The Greet Players seldom appeared to better advantage than they did in the week just passed. They had the inspiration of a pleased and comfortable audience, and enjoyed the cool breezes themselves. It is a great boon to the actor to play in such a place as the Belasco roof. With the grease paint and the heavy costumes, his task within the playhouse on a warm evening is attended by many discomforts.

The play for this week will be "A Midsummer Night's Dream." This is a play that the Greet Players almost know backward, they have played it so often. Mr. Greet is splendid as Bottom, and George Vivian's Puck will be remembered pleasantly by those who saw the same company several seasons back in the Shakespearean fantasy.

The green bower on the Belasco roof will be a charming setting for the delightful comedy, and it may be that additional seating capacity will have to be provided.

It is a fact that people love novelty almost everywhere. Tired of the hot theaters and the conventional surroundings, the patrons of the Greet Players, who, by the way, are recruited from the regular winter clientele of the playhouse and not from those who never do any theater going except in summer, welcomed the change to the extent that both Manager Taylor and Mr. Greet are going around with faces wreathed in smiles at having hit upon something that has completely caught the fancy of their public. There is apt to be the welcome announcement that the Greet Players will remain in Washington for an extended period, instead of leaving at the end of June, as was anticipated.

The Columbia Players enjoyed their usual prosperity in "Miss Hobbs," and will attempt comedy tinged with melodrama for this week. This is a play in which Ethel Barrymore was seen one or two seasons back, and furnishes good scope for the various members of the hard-working stock company.

Washington is getting its share of midsummer theatricals. This is the season of the year when theatricals all over the country are at their lowest ebb. This is the great divide, with one regular season dead and gone and another looming in the future, but not so close at hand as to cause anxiety. In a few weeks, or around the 1st of August, actors everywhere will begin to run over their new parts and pack up golf sticks, tennis rackets, and bathing suits and hie themselves back to the Rialto, where contracts will be sought and signed and rehearsals actually begun.

Managerial offices are already sending out their fall announcements, and nearly all of the producing managers are even now hard at work on the coming productions. As a matter of fact, there is very little real rest for the people who are connected with the stage. It is a busy life, and those who live it must keep up with the procession.

The question of permitting children to act is still being extensively agitated, both in the court and at the headquarters of stageland. This is a matter which can never be satisfactorily settled. It is obvious that child characters are necessary to some plays. What would "Rip" have been, for instance, without little Meenie and her brother? On the other hand, there is a suspicion that frequently children are brought into problem plays and emotional dramas for the purpose of letting the leading lady blubber over them, and thus excite for her sympathy she would not otherwise arouse.

It would not do, however, to discriminate in favor of certain plays, except to bar the appearance of children in burlesque shows and unsavory stuff of that kind, but in that case it would be just as well to expunge the show itself. As long as the drama is kept clean and the actors and actresses behave like ladies and gentlemen, no harm will come to children on the stage. It must be a poor individual indeed who will willfully demoralize a little child. The little ones are safe enough with such players as Francis Wilson, who is an ardent advocate of permitting children to act, but would the atmosphere of "The Lady from Jacks" be regarded as beneficial to them? There were two in the last-named play, however, but, luckily, the affair did not survive its Washington welcome.

The fact that many of our best actors began to act at a very tender age has nothing to do with the present question of moral influence. There were simply a survival of the fittest, perhaps, and their experiences no guarantee for the rank and file.

If children must be allowed to act—and it is clear that they should be—let them be as carefully guarded morally, mentally, and physically as they are in our homes. Let them be educated properly, clad simply, fed judiciously, and allowed to develop naturally. Enough money should be allowed to permit parents or suitable guardians to be with them at all times, and any inclination to precocity of conduct should be speedily suppressed. It is not especially good for a child to receive adulation and applause. Few can survive it.

At best the presence of the child upon

SCENE FROM "A MIDSUMMER NIGHT'S DREAM."



Ben Greet's Players on the Belasco Roof Theater.

the stage is a necessary evil, but a necessity it is, and must always remain as long as we have plays with human stories to unfold. The stage is but a reflection of real life, and what would real life be without the children?

THE FAVERSHAMS AT HOME.

Matinee Idol as Gentleman Farmer. Will Have Unique Role.

"Farmer Faversham," they call him round about the Old Manor at Chidlingfold, Surrey. William Faversham has earned this title, of which he is proud, by rising at 5 o'clock and working in his own fields. He has planted Indian corn, a novelty which his neighbors and folk from farther away, even so far as London, come to see and admire. He is busy cutting hay as I write this. He is prouder of the brown jeans which he wears at these tasks than of the royal robes of Herod.

He had slipped out of the jeans and into a suit of gray, and a black and white check cap, to have his tea at a rustic table under the oaks on the lawn at the rear of the Old Manor, when I called on him on English soil, says "The Matinee Girl," in the New York Dramatic Mirror.

"It seems very far from Broadway," I said, looking over the edge of a tea cup at the close-cut daisy-dotted awning, at the hedge of brilliant June roses and the fields golden with buttercups.

"Yes," he laughed, "it seems strange to sit under this oak tree 150 years old, if it is a day, and read business letters from Broadway offices."

From one of the buttercup fields came childish shouts.

"My boys, Billy and Philip, are having a picnic. They've gone out on a donkey cart so loaded with the necessities of life that when I met them I thought they were starting to America," said this thoroughly domesticated matinee idol.

Possessed by this quaint English home, it struck strangely upon my ear in the city of the long English twilight to hear my host's voice describing his new play and his next tour. The play, unchristened yet, is a fantastic comedy by Edward Knoblauch, who is a neighbor of Farmer Faversham, as is Arthur Wing Pinero. Across the street in the Chidlingfold vicarage lives his summer neighbor, Norman Hapgood. The grave of Lord Tennyson is a silent neighbor. "The play is a comedy, the hero comes from nowhere and goes no one knows where. I, who play him, will have to appear upon the stage naked. I only wear a cloth around the loins."

"We are wondering how on earth to keep Willy from catching cold," said youthful looking Miss Opp. "He caught cold playing barefoot as Herod."

"So I did at first, but one gets over it," said the farmer matinee idol. "I think I shall smear my body with vaseline. I am told it is a good preventive."

"I had not expected to begin playing again until October, but it is the duty of players with attractions to help the open doors policy by keeping the houses filled, so I shall go back in September."

Our watches showed that it was time for the London train. One of Mr. Faversham's cars whirled me along the yellow road under the green shade of the century old oaks to Willey.

"Famed for the beauty of its natural scenery," as is all of picturesque Surrey, in whose heart this player rests in the way that is after his own heart.

Casino—Sunday Concert To-day.

An excellent programme has been arranged for the ever-popular Sunday concert at the Casino Theater to-day, which commences at 3 p. m., and runs continuously until 11 o'clock. The London Quartet, which made such a hit last week, has been retained, and will render new selections of vocal numbers; Marion Hyland, the singing comedienne, will give imitations of all the great singers; Gretchen Spencer, the dainty soprano, is another of last week's favorites who will entertain with new songs; and O. W. Deley and Randall, musical experts, will add pleasing variety to the programme, and several others of equal prominence in the vaudeville world. Special and additional reels of motion picture films have been secured for to-day, and the subjects will include the latest picture plays, travel scenes, and reproduction of events of timely importance which have occurred in this country lately.

William Gillette is cruising about New England in his houseboat, "Aunt Polly."

GOSSIP OF THE PLAYERS.

If all stars were as thoughtful of their supporting company as Bertha Kalich the resulting work of the entire organization would be far more conscientious if not more satisfying. Mme. Kalich has summoned the company which will be associated with her next season in her repertoire of three plays, a new American drama as yet unnamed, by Ernest Shipman, and two adaptations called "Youth" and "Sold." To her summer home in Highmont, there to prepare for the winter's work. The time will be spent in talking over the plays, gathering the ideas of different members about the interpretation of characters, and in recreation. The last pursuit will not be overlooked, so that Mme. Kalich's company will spend a profitable as well as a pleasant summer. When the advantage of this innovation, which is quite like a summer school, will be seen next season in the work of Mme. Kalich's company, other stars may be led to make the experiment.

Viola Allen writes from Constantinople that she is on her way still farther East. After a few weeks' visit with Mrs. Crawford, wife of the late novelist, F. Marion Crawford, at the Crawford villa in Sorrento, Italy, Miss Allen left June 5 for her trip eastward. She will visit Athens, Smyrna, and several of the more important cities of Asia Minor before her return to New York. She is due to begin her second season in "The White Sister" in September. Later in the season she will have a new play, the name of which has not yet been announced. Miss Allen writes interestingly of the London and Paris successes which she witnessed, including "The Bluebird," "Alias Jimmy Valentine," Gertrude Elliott in "The Dawn of a Tomorrow," and "Chatterbox." She also saw "The Passion Play" at Oberammergau.

Oiga Nethercole sailed a few weeks ago to London, whence, after witnessing the successes of the London stage, she will go to Paris for the same purpose of seeing new plays. For a few weeks then, she will go to the home in the south of France for a short rest. Later in the summer she will visit Maurice Maeterlinck and his wife, Georgette Le Blanc, at their home in Normandy. Miss Nethercole has material for a new play, and will submit it to Maeterlinck at that time. The play, when finished, will be done in French by his wife and in the English-speaking world by Miss Nethercole. The past season has been a most strenuous one for Miss Nethercole. She traveled to the Pacific Coast and back with her repertoire of exhausting roles, into which, as is well known, she throws every spark of her vitality. The financial as well as the artistic management of her productions was invested in herself. The result was an enormous amount of work for the artist, who, nevertheless, spared herself not at all.

Comedienne of Maud Lambert's type seldom get vacations, for their services are ever in demand. Miss Lambert has been very appreciative of her talents. The critics of the antipodes have almost unanimously pronounced her a fine exponent of dramatic art. For her tour under the direction of J. C. Williamson she has three American plays: "The Lion and the Mouse," "The Third Degree," and "Salvation Nell." In each of which Miss Grey can show the Australians just what the people of the States have been enjoying theatrically the past few seasons. "Miss Grey has a certain charm, and intellect," says one critic, "and like the well-appreciated Margaret Anglin, moves by her very naturalness." Her reputation had preceded her, and the Australians awaited her coming with a kindly curiosity.

At the Haymarket Theater, London, last Tuesday night a large and fashionable audience was present to witness two notable events, the first performance of Countess von Armin's play, "Priscilla Runs Away," and the stage debut of Neilson Terry, the seventeen-year-old daughter of Julia Nielson and Fred Terry. The youthful Miss Terry is the youngest member of the Terry family, and was fondly watched by a proud mamma and a large delegation of the Terry family. The play is a dramatization of "Priscilla's Fortnight," in four acts, two scenes of which are English and the other two German. Miss Terry, who had the leading role in the comedy, is described as charming in the part.

Thursday morning the Teatonic brought Beatrice Forbes-Robertson to New York from London, and immediately on arriving Miss Forbes-Robertson, who is a niece of J. Forbes-Robertson and was a member of the New Theater company last season, was married to Swinburne Hale, a New York lawyer at 30 John street.

Mr. Hale met his prospective bride at the pier, and together they went to the City Hall, where they got a marriage license. They were then married at the Church of the Ascension by Rev. Percy S. Grant. On their return from their wedding trip they will live at the

Raleigh, in Ninety-second street. Mrs. Hale will not be with the New Theater next season, though she may return to the stage under other management. She asserts that she will not go on any road tours.

Maude Adams' recent appearance as Rosalind in "As You Like It" inspired Charles Phillips, editor of the Monitor, the official organ of the archdiocese of San Francisco, to this sonnet, which is now first printed:

For a sweet moment as I toiled along,
Life turned to Truth and Beauty, Love, and Song,
All the world went singing happily:
"Oh, come with me under the greenwood tree,"
Merrily sang the foreman, a throng
Of true hearts, all forgetting care and wrong:
"Sweet are the uses of adversity!"

Oh, fair and precious hour that opened the door
Of freedom for my heart a little wider!
Here on the forest's brink and leafy floor
I lay me down to bask in Rosalind's smile.
Oh, dear delight! Oh, laughing love, no more
May I dare suppose poor happy me beguile!

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THIS WEEK'S PLAYBILLS

Belasco Roof—"A Midsummer Night's Dream."

A fairy play amidst fairy surroundings will be set before patrons of the Belasco roof open-air theater this week, when the Ben Greet company will be seen in "A Midsummer Night's Dream." Far above the hot street level, with a view of near and distant masses of the tree tops, a wide sweeping canopy of the sky as the only roof, one can enjoy to the utmost a play of such fairy texture as Shakespeare's "A Midsummer Night's Dream," even on the hottest night.

The immediate popularity of the aerial theater has exceeded the most sanguine expectations of the Belasco management, and if Mr. Greet can cancel any more out-of-town contracts, his company will continue presenting plays on the Belasco roof for an extended season. The full strength of the company will be required in this week's play, including Mr. Greet as Bottom, Violet Vivian as Oberon, King of the Fairies; Ruth Vivian as Titania, Queen of the Fairies, and George Vivian as Puck. The incidental dances of the Vivian sisters should prove one of the delights of the performance. A number of children have been engaged to assist in the various dance scenes, appearing as fairies, &c. To-morrow night pretty souvenirs will be given to the ladies, and the Wednesday matinee specially devoted to children at a reduced price of 25 cents to any seat in the theater. In case of rain the night performance will be given in the theater proper.

The Columbia—"Sunday."

An entirely new selection of Bret Harte Western character types will be made across the stage of the Columbia Theater this week on the occasion of the production of Thomas Raceward's delightful comedy, "Sunday." "Sunday" received its premiere performance in London, where it enjoyed a lengthy run prior to its being produced by Charles Frohman in New York, at the Hudson Theater, with Miss Barrymore and a notable cast. It is largely a play of contrasts, not the least of which is to be found in the surroundings of the group of characters of the Far West, as they appear in the first and last acts, in opposition to the refined and artistic surroundings of old Brimthorpe Abbey, where the second and third acts transpire. Indeed, this set will be a revelation to even Columbia patrons, who have become accustomed to the beautiful products of the brush of George Rex Wilson, who has outdone himself in this offering. Julia Dean will doubtless further charm her admirers in the role of Sunday, a class of character that is so much to her liking. Emeline Melville, as Mrs. Nearsby, and Florence Huntington, as the nun, should prove equally pleasing, while the masculine element of the company has been cast with Paul McAllister, as Col. Henry Brimthorpe; James Morrison, as Towser; Walter Wilson, as Davy; Arthur Ritchie, as Lively; Everett Butterfield, as Jackey, and Joseph Hazelton, as Abbott.

Casino—Vaudeville.

First and perhaps of most importance at this time of the year, the management of the Casino Theater promises its patrons an exceptionally cool and refreshing auditorium in which to enjoy the excellent vaudeville bills provided from week to week. A sweeping draft enters the theater from all four sides, and thirty immense fans keep the air in constant circulation. Granted physical comfort, such programmes as the following insure thorough pleasure and mental recreation. For the first three days of this week the acts include Frances Brook and company in a comedy sketch, entitled "The House Across the Way," full of laugh-provoking situations; La Valera, the beautiful Spanish dancer, comes direct from the American Music Hall in New York, where her characteristic dances and wonderful beauty are said to have created a sensation; Jane Kelly, character singing comedienne; Matten and Whitley, who sing, dance, and joke with equal felicity. For Thursday, Friday, and Saturday the entire bill changes to the following: Allen and Clark, eccentric comedy musical act; Dean and Sidney, in a singing and talking sketch; Romolo and Delano, America's best hand and head balancers; Moore and Mack, advertised as "The girl and the guy," appear in a comedy singing, talking, and dancing act. The motion picture plays will be changed daily throughout the week.

Mr. Fred C. Whitney, accompanied by his wife, left for London last Wednesday morning on the Lusitania to make arrangements for the production at the British capital of "The Chocolate Soldier" early in the autumn.

LATEST THEATER NEWS

Bernice Henderson has been engaged to support Helen Ware next season. Mrs. Henderson will be remembered for her wonderful performance of the Vampire in "A Fool There Was," in which she quite overshadowed the rest of the company.

George Barr McCutcheon's novel, "Truxton King," is dramatized, and will be seen during the coming season with a well-known romantic star in the title role.

It is definitely settled that Mascagni will direct the orchestra during the tour of Essie Abbott as "Ysobel," his latest opera. In addition the composer will direct a series of symphony concerts.

The Aborn Opera Company is giving Sunday night concerts during its present engagement at the Plaza Music Hall, New York. The first Sunday evening concert ever given by the company was in Washington last month. The success was instantaneous.

Orrin Johnson will play Larry Brice when James Forbes' comedy reaches Broadway on August 15. Johnson is at present spending his vacation in the mountains of Kentucky.

"The Jolly Bachelors" will be the successor to "The Midnight Sons" on the road next season, and is expected to duplicate the great success of its predecessor. "The Summer Widowers," the latest of this sensational trio of musical comedies, is now running on Broadway.

Charles Marks' new musical play, "Three Million Dollars," will open in Atlantic City July 25. The female chorus will be known as "the helresses."

William Norris in "My Cinderella Girl," now running in Chicago, has scored an even greater hit than he did in "King Dodo" and "The Burgomaster," the title roles of both of which he created.

Walker Whiteside, in "The Melting Pot," will be the first of Liebler & Company's attractions to open the coming season. The tour begins in August in Denver.

The company which will support Bessie Abbott in "Ysobel" will be known as the Abbot Opera Company.

A. T. Worm, general press representative for the Shuberts, went abroad last week, and will visit his old home in Denmark, as well as take trips to Paris, London, Berlin, and Vienna to see some of the plays which the Shuberts will produce during the coming winter.

Under the will of Mrs. Graf, an aunt of Julie Opp (Mrs. William Faversham), the two little Faversham boys have inherited a considerable fortune in Brooklyn real estate. The property is to be held in trust until Philip, the younger, comes of age.

"The Fortune Hunter" has closed its run at the Gaiety Theater, New York, in order to give the members of the company a short rest.

John Barrymore will spend his short vacation on Long Island as the guest of his uncle, John Drew, at Easthampton.

Mary Ryan's vacation will be spent in the Berkshires, making ready for the long season ahead in "The Fortune Hunter."

Jack Northworth and Nora Bayes bopped up again as volunteers at the benefit for the Hebrew Infant Asylum, at Arverne Pier Theater.

Clayton White will have the leading role in George Randolph Chester's "Get Rich Quick Wallingford," to be produced in September by Cohan & Harris.

Hattie Williams is spending a vacation in Paris. She says: "Paris, I find, is the most restful place for a vacation—at least, for an actress."

The sale of the home of Clara Morris seems to be inevitable. As the one-famous actress lies dying, the mortgage will be foreclosed. No favorable symptoms have arisen in the condition of Miss Morris.

May Irwin is dreadfully distressed. They have a ban upon the sale of liquor in the Thousand Islands, and Miss Irwin's "retreat" for high-class boarders, who are willing to spend from \$100 to \$200 a week, has been compelled to close. Her only consolation is that all the first-class hotels have shut up shop. Miss Irwin has for years enjoyed the reputation of being one of the most entertaining hostesses the islands ever possessed. Probably she is thanking George Tyler for persuading her to continue her stage career. She will resume in "Mrs. Jim" sometime in September.

Gladys Unger, an American girl, is making the translation of "The Sacred Grove," in which G. P. Huntley and Hattie Williams are to star. Miss Unger also put into English "Love Watches," "The Constant George," and "My Wife." All these plays are by Calliavet and De Fiers.

John Drew's chief recreation during the summer days at his Long Island home is swimming.

William Hodge and "The Man from Home," which has enjoyed a run of twenty-six weeks at the Park Theater, Boston, closed for a short vacation last night. The play has had a remarkable run for Boston, averaging \$9,000 receipts on the week.

William Gillette holds the record for never having written, staged, or acted in a play that was a failure in more than twenty years' service on the stage.

Announcement is made in another column that William Faversham is to appear as a nude hero in his forthcoming play "The House Across the Way." It is to be hoped the Salome craze has not just begun to affect "Favvy." Most of us had safely recovered from it.

Billie Burke, with her mother and niece, has taken a little house just outside of Paris for rest and work to the extent of daily consultation with the authors of her new play, and with the authoresses of her next season's stage gowns and hats.

Marie Doro will make her first appearance in the new William Gillette comedy, "Miss Electricity," at the Park Theater, Boston, September 25.

Robert Haines will have the leading male role in "The Other Woman," the new play in which A. H. Woods will star Laura Nelson Hall next season.

"The Blue Bird," still running at the Haymarket Theater, London, has inspired in the fashionable circles that metropolis fads for blue bird mascots, and is responsible also for a new society limited to twenty-one members, called "The Blue Birds." To be a "Blue Bird," one

AMUSEMENTS.

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BASEBALL

4 P. M.—TO-MORROW—4 P. M.

Washington vs. St. Louis

must be famed in art, science, or literature. The twenty-one are banded together for the "search for happiness."

They meet once a fortnight round a convivial board and dine together, and one of the necessities of these occasions is that each must wear a smile and blue stockings.

Louis Mann scored a hit in "The Cheater," which was produced at the Lyric Theater, New York, last week under the management of William A. Brady.

COMING ATTRACTIONS.

Columbia—"The Little Gray Lady."

A triple interest, aside from the exceptional merits of "The Little Gray Lady," will center in the production of that delightful comedy by the Columbia Players a week from to-morrow night, in that the scenes of the play are laid in this city and are familiar to all Washingtonians, the author, Channing Pollock, is a former local newspaper man, who in a comparatively short space of time has become one of the foremost dramatists of the day, and further that the leading role of the play was created by and will be again in the hands of our own beloved leading woman, Julia Dean.

"The Little Gray Lady" as a result will be accorded a regular home-coming week when she sets her dainty feet upon the stage of the Columbia Theater to-morrow week. Studies of the local scenes depicted have been made by the Columbia's artist, George Rex Wilson, and they will be reproduced with absolute fidelity for the stage settings of the play.

NOTES OF LOCAL THEATERS.

Ben Greet and his companies have presented "A Midsummer Night's Dream" over 5,000 times in England and over 2,000 times in America.

Everett Butterfield has become a camera fiend, and all of the time he can spare from the preparation of the character studies in which he is appearing at the Columbia Theater is devoted to obtaining negatives of subjects that interest him.

Mendelssohn's "Spring Song" will be danced by Violet and Ruth Vivian, assisted by the fairies, in the performance of "A Midsummer Night's Dream" on the Belasco roof this week.

As a special feature of the summer season the Columbia Players are arranging for an early production of Mark Twain and Frank Mayo's play, "Fudd'n Head Wilson."

Lyman H. Howe, with his "Travel Festival," will return to the Columbia Theater early in August with an entirely new series of programmes.

The Greet Players give matinees in the Belasco Theater auditorium, but are glad to get back on the roof again in the evening.

"A Midsummer Night's Dream" is the most farcical of all Shakespeare's comedies, and the Greet Players give it a delightful interpretation.

"The Follies of 1910" will be the opening attraction for the New National in September.

Marie Dressler's Luck.

Marie Dressler, in Lew Fields' production of "Tillie's Nightmare," is well into its third month of success at the Herald Square Theater in New York. The 21st consecutive performance of this play, since its opening will occur this Tuesday night, which shows that "Tillie's Nightmare" is one of the most popular entertainments of recent years.

In Miss Dressler's support are such players as Octavia Brookes, May Montford, Lottie Lart, Marie Panchellette, Nellie De Grasse, May Brennan, Aaron's Original Dancing Dolls, and Clarence Harvey, Horace Newman, Burrell Baraberto, George and John Gorman, Lew Quinn, and Slim Pulem.

EXCURSIONS.

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